





**LOST: THE OFFICIAL MAGAZINE PRESENTS**  
**100TH EPISODE PARTY REPORT!**  
**EXCLUSIVE NEWS BEYOND SEASON 5**

**LOST**  
 IN NEW

**DAMON & CARLTON**  
*Lost's writing secrets finally revealed on a special night at the WGA*



**LOST REACHES EPISODE 100!**

- EXCLUSIVE 100TH EPISODE SCRIPT EXTRACTS
- CAST & CREW CELEBRATIONS REVEALED
- INTERVIEWED: JIN, SUN, & FARADAY



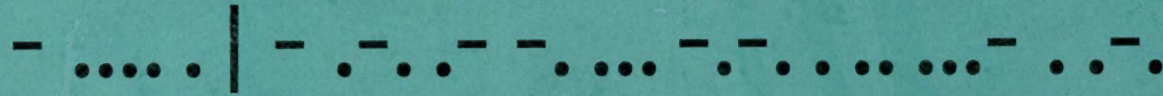
**O'AHU APPLAUSE**  
 BEHIND THE SCENES OF THE BIG 100

ISSUE #23 AUG/SEP '09

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# THE TRANSCIVER



< MESSAGE START >

There aren't many TV shows that manage to hit – and pass – the 100-episode mark, but then again, there aren't *any* TV shows like *Lost*. Beyond the story, the characters, and the time-slots it occupies all over the world, *Lost* has fast become a *word* that once said, invokes lively, enthusiastic, and territorial debate, but most of all – it simply gets a reaction. It doesn't matter whether you're a passionate fan (like yourself), a casual viewer, or just someone who never really got into the show – you're bound to have an opinion. And that's one of the greatest things about *Lost* – its power to strike some kind of chord with everyone.

This is a show that covers an exhaustive array of themes, issues, and fascinating détonés that not only stare the human condition in the face, but dare to scream at it, nurture it, all the while holding a mirror up to it and demanding it takes a good, hard, long look. Because for me, beyond the darkness of it all – the smoke monster, the deaths and the Dharma double-crossing – through to the light of love tran-

scending all obstacles (even time itself), what I've always loved, respected and been in awe of about *Lost* is that, this is a story about us. About you and me. We may not be as devious as Mr. Linus, as mysterious as Richard Alpert, or as medically skilled and heroic as Juliet, but the things that drive all the characters couldn't be more familiar: even if they make mistakes and missteps along the way – like we all do – these are people who love and care for the people in their lives, and they'd do anything within their power to make them happy and keep them safe. Mind you, wouldn't it be great to dial up ol' smokey just to see what he'd be like on one of his happier, less terrifying days...

Hope you enjoy this celebration of *Lost* hitting the big one-zero-zero – see you next time for full analysis of the season five finale and a whole lot more...

Paul Terry  
Editor

< MESSAGE END >

**Team *Lost*** Andrea Gruber, Sharon Liggins, Ra'ul Glasgow, Joe Schultz, Lance Stubblefield, Chris Nelson, Mark Goldman, Mike Schaub, James Fujisaki, Roger Kirman, Barry Jossen, Noreen O'Toole, Mike Benson, Nne Ebong, Bruce Sandzimier, Gary French, Mark Pedowitz, Grace Yang, Howard Davine, John Hanna, Heather Kadin, John Bernstein, Steve McPherson, Jorge Garcia, Damon Lindelof, Carlton Cuse, Eddy Kitsis, Adam Horowitz, Jack Bender, Jean Higgins, Sam Thomas, Jen Melville, Sabrina Warda, Melinda Denholtz, Erica Gonzalez, Michelle Wulf



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Don't miss out on this striking rare  
variant cover featuring Locke, Ben,  
and that mysterious smoke monster...

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# New Transmissions

News from the *Lost* world and beyond...



# Unearthed Treasures

100 episodes of *Lost* – it's a pretty phenomenal achievement. And who better to reflect on such a landmark in the show's history than Executive Producer duo **ADAM HOROWITZ** and **EDDY KITSIS**, who penned the breathtaking #100: season five's 14th show-stopper, *The Variable*...

**Words:** Paul Terry

What was it like for you, and the rest of the writers and producers, beginning this fifth season, knowing you were going to reach the big 100 during its creation...

**Eddy Kitsis:** It's funny because when the year started, I didn't think it was *this* year that the 100th episode would be reached, because myself and everyone was so aware that we have this

**"We know we're doing some really crazy stuff at the moment, but hold on... we know what we're doing..."**

**– Executive Producer Eddy Kitsis**

year and next year, and then that's it. I think I was more focused on that overall feeling of like, "Uh-oh... we only have 30-some episodes left!" But when we actually got to #100, it was pretty emotional in the Writers' Room. There was a collective feeling of just, "Wow. We've hit 100 episodes!"

**Adam Horowitz:** You start looking back at all the older stuff. It feels like a lifetime ago, but in the same respect, it feels like yesterday that we were doing things like discussing, "What's the best way to show the audience the hatch?" You can't believe it's been so long.

**EK:** Everyone was saying, "How many years ago!?" It was also sad realizing there is only one year left now. We've been in the room with these people now since season one, and so it was very emotional. It's sad to think that at a certain point, we won't get to come in here and write for these characters, and see these people across the table.

With the knowledge of what you were going to be driving towards with Daniel Faraday's story arc, how did it feel to be powering towards that, and also getting to deliver it for the 100th episode?

**EK:** We just *loved* that story. So we couldn't wait to reveal that. There are certain things that we're holding in our back pocket with *Lost*, and when we reveal them, we're just so excited, because we're hoping people didn't see them coming.

**AH:** It was really good to reveal another layer to Hawking as well.

**EK:** And I think the tragedy of it made it much more rewarding. The thing is, although our names are on that episode as writers, #100 really was a group effort – as a lot of episodes are. It's a very ✈





# New Transmissions

News from the *Lost* world and beyond...



collaborative environment. And as a group, the 100th episode felt like the perfect one for us all to work on together because the story of it was so great.

**Daniel Faraday continues to thrill audiences with that super-intelligent brain of his...**

**EK:** He seems like the authority on time travel, but what's so great about the show is that every character has a different theory, and it's like – you're just going to have to wait until the end to see which one of them is right [laughs]!

**Just like that classic scene this season between Miles and Hurley as they debated the pros and cons of the *Back to the Future* effect...**

**EK:** Half of that scene is funny, but half of it was literally ripped from our writing room, with us all going, "Wait a minute – so *what* are you saying? We *can't* do that? Why? I don't understand that." And Hurley is the perfect character

to offer what the audience is thinking. We got a great reaction, because a lot of the audience said, "Yes! I *totally* thought the same thing!" I think that's why the fans love Hurley – he's basically one of them.

**AH:** It was also our way of telling the

**"The Variable needed a bit of a happy ending, amidst everything that was going on..."**

**– Executive Producer Adam Horowitz**

audience, "We're aware of some of the things you're thinking and feeling while you come along for this ride, but we're gonna do our our best to try and make it all come together for you."

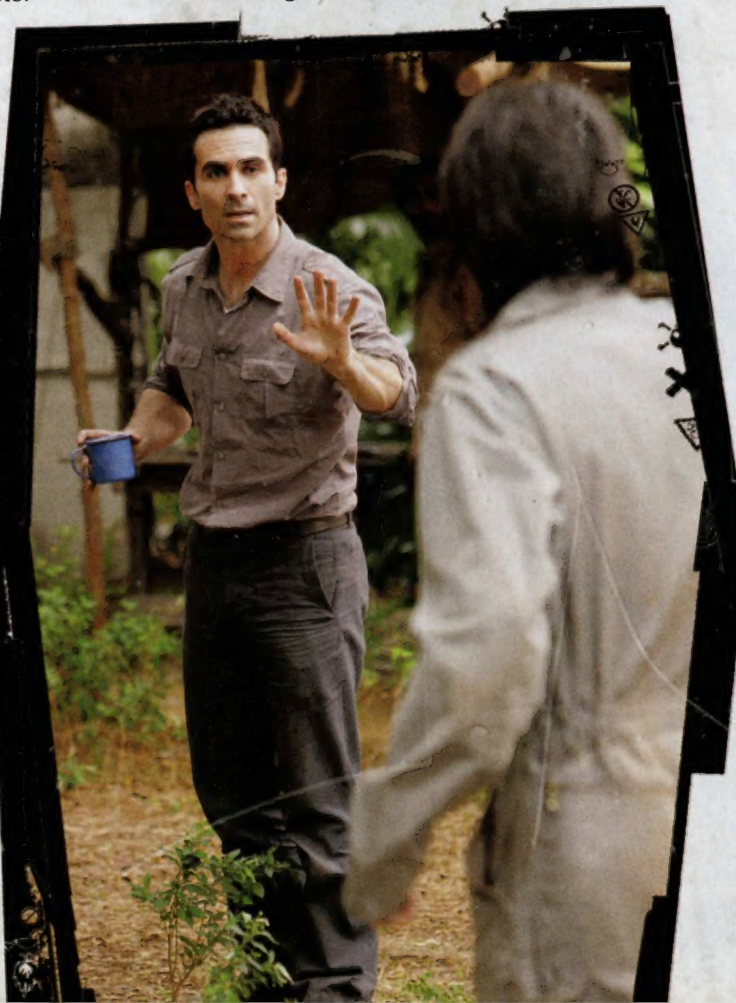
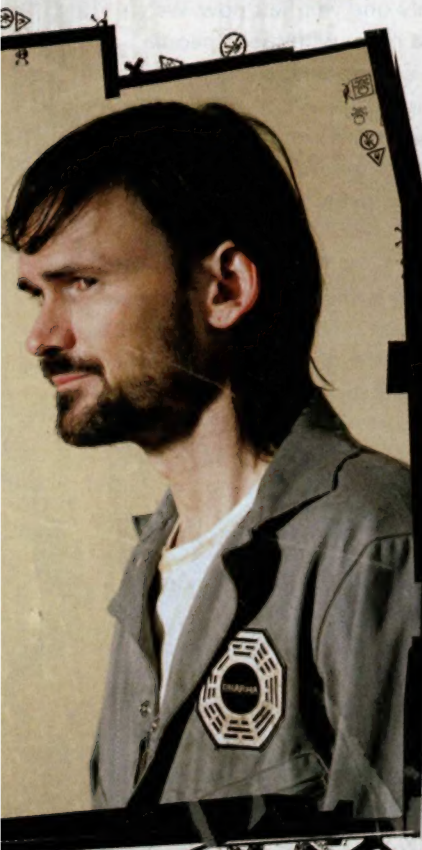
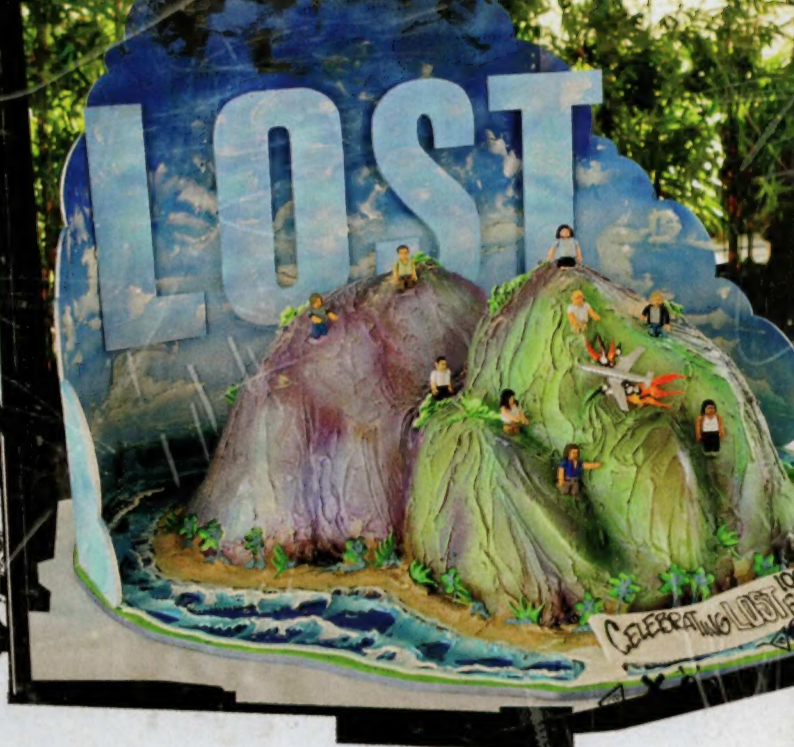
**EK:** We know we're doing some really crazy stuff at the moment, but hold on... we know what we're doing!

**What did you like the most about the Desmond and Penny scenes that you wrote**

**for the 100th episode?**

**EK:** The thing with Penny and Desmond is, for so long, we wanted them to get together. There's that great scene where he says, "I promised you I would never leave you," that's what it was all about. It was the strength of their love overcoming it all. They're tragic in the way that they're two people that somehow found themselves in the middle of this crazy god-knows-what's-going-on island stuff between Widmore and Hawking and other people. Desmond and Penny just wanna hang out [laughs]!

**AH:** I also think that *The Variable* needed a bit of a happy ending, amidst everything that was going on. With what Hawking was dealing with, it needed a kind of happy reunion – we had to give the audience something like that [laughs]!





**NO  
SMOKE  
WITHOUT  
FIRE....**



We'll be showing *Lost* fans in this issue how the island cast and crew celebrated with a spectacular cake, plus, the cake and celebrations in LA (see p3, plus, the photos in this feature) but did you guys in LA manage to do something together as a team once you'd finished the script?  
**EK:** We actually did nothing [laughs]!  
**AH:** We might be able to do something for when it airs...  
**EK:** ...but, when we finally broke the last episode of this season, Damon and Carlton brought a bottle of champagne in and we had a toast. However, while we were breaking the 100th episode, we were right in the middle of the last section of season five, so it felt like we just had to keep going. So it was more like everyone took a collective pause, and went, "Really? A hundred?!" But we were in no way prepared for a party at that point [laughs]!

Just one more thing – a Geronimo Jackson song has appeared on iTunes: what can you tell us about that?  
**EK:** Right now, on iTunes, you can download a song by Geronimo Jackson for free. A few years ago, in Laurel Canyon, a guy was doing some cable wiring. As he was up in the attic, he came across a box. Inside the box were these demo tapes for 'Dharma Lady,' a single by Geronimo Jackson. I believe it was recorded sometime in 1970, or 1971-ish by the band... ♪

**Next issue:** Eddy Kitsis is a huge Geronimo Jackson fan, and we'll be presenting to you a complete history of the band....

**This issue:** turn to p19 to find out all about the other season five episode that Adam Horowitz and Eddy Kitsis wrote together...

Make sure you get your local comic shop to order you the stunning Collector's Edition of this issue! Contents are the same, but this version has the rare Locke, Ben and the smoke monster cover design! Simply tell your comic shop to order you LOST 23 APR091111 and they'll get it to you in good time...

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# PUZZLE THEORY

He may be a scientist, obsessed with equations and theories, but boy has Daniel Faraday got a big heart, too. Just before shooting the incredible 100th episode of *Lost*, character actor extraordinaire **JEREMY DAVIES** relaxed by our beach camp to chat about his very personal *Lost* journey, the wonder of quantum physics and that heart-breaking relationship with Charlotte...

Words: Tara Bennett

***The Constant* was a key episode in revealing the importance of Daniel Faraday to the time travel mythology of the series. What were your thoughts about that episode?**

I thought it was a remarkably well-written and brilliantly conceived story. I was quite knocked out by it on a lot of levels. Not only in what they were concentrating on specifically in the episode, but the tapestry of getting from point 'A' in the first season to where we were prepared to take this next leap. It's remarkable storytelling. Again, what I was excited about is that it was leading the audience to some very big ideas – some very big, god-like ideas. You take a leap and lose the ability to describe things in a concentrated way and develop

a language that has more to do with the territories of spirituality and complex emotion, higher intuition, and ESP, and then tie it all into these incredible leaps of science. I was also impressed that the way they were pulling it off wasn't junk science. If you read up on theories of time travel, they aren't just throwing together some junk science to move the plot forward. It's very exciting.

**From that episode on, Faraday becomes a linchpin character in terms of how the final story will play out. Was that nerve-racking in any way – that sense of responsibility?**

I am so aware that the odds of getting anywhere in this business are comparable to interplanetary lottery odds.





✈ There is so much competition in this business and brutality. I have so many friends who just never got the roll of the dice right or got an agent. I've never lost sight of that, so to get the opportunity to have a filmmaker invite me to steal some genius over their shoulder is a great privilege. For me to accelerate from last season to this [point], and for them to place such responsibility on my shoulders is a remarkable privilege. It's been surreal and

sublime. I'm very grateful they placed so much trust in me.

**As the science guy, Faraday has to tackle these really heady themes and dense blocks of exposition, explaining quantum physics to his fellow survivors (and the audience). You make it look easy. Has it been a lot of work to whip out that dialogue so smoothly?**

I can say that one key part of my background is that as far as I can remember I have always been drawn to surrounding myself with people who are far more experienced and knowledgeable about a lot of different things. So I have been lucky to spend a lot of time with people, some



## FARADAY vs. DAVIES

**JEREMY DAVIES** reveals how similar he is to his *Lost* character...

"It's pretty wild. I was telling some people that this season resonates pretty strikingly with events in my own life. There is so much synchronicity that has come up that they don't even know about... I just stopped telling them [laughs]. A lot of my friends actually call me 'Spooky' because for years and years I've had too many antennae picking up too much information, sometimes much more than I would like. Sometimes ignorance is absolutely bliss. Like you don't want to find out things about people's motives or why they do things.

"Damon and Carlton and their writers are also really tapped into that and I don't think they even realize how much they pick up from me without even talking to me or other actors – finding and writing things that really resonate in our lives. In turn, it can be spooky. But I adore that because I believe in that in my personal life. I believe that we all have that capacity and are much more antennae crowned than we are taught to be. I think this whole experience, every part of it – whether you are a writer or a producer or part of the crew or an actor – because we all care so much it heightens so much of our experience."





scientists and doctors, who are much more accomplished in a lot of different areas. I've been privy to a lot of four-dimensional, high-speed conversations about this kind of science and concepts, so that helped me in order to explain these things. It's one thing for two scientists to communicate with each other, as there can be a great shorthand

complex ideas to me, so that helped me quite a bit. Plus, I've always been fascinated in communication in general so that really helped as well.

**Do you ever call the writers to get some hints on what's coming for Faraday so you can stay on top of your performance?**

**"If people only knew what it takes to put this show together... What they do under the conditions is really remarkable..."**

because there's a lot that's understood already. But when you're communicating with someone who is not a physicist, like with Sawyer in the earlier episodes, you have to find a way to illuminate these very complex ideas to someone else. I've had a lot of experience with that because I've spent a lot of time with much smarter people and I'd ask a lot of questions and they've found really creative ways of explaining some

I sent an email or two, mainly just encouraging them and letting them know that I am saying "hurrah" and "congratulations." I figure they don't get too much of that because they are so behind the scenes. Because they are in charge of things, it's easy to take them for granted. I'm so proud and impressed with what they have accomplished and what they are accomplishing consistently. It's hard to keep up. ✈



**“What I really appreciate most about Faraday is his ability to put the undiscovered fronts of science into the world... To be part of that is pretty exciting...”**

***This Place is Death* was such a moving episode with that heartbreaking scene between Faraday and Charlotte as she was dying. It seemed very personal for you both. Was there a particular place you were drawing from to play that?**

I'm a very private person, and my family is too, but I was fortunate to spend most of the last hiatus with my father who was battling cancer. I was able to offer him the best care and comfort and have my brother and sister come back so we could all connect. He was a really remarkable man on so many levels. He passed away just after we started shooting and that can't help but galvanize anything you are doing. I was very private about it and it wasn't something [the writers] were throwing in to manipulate at all. Again, I just felt they were tapping into me. I also had another friend who passed away out of the blue. He was way too young and way too lion-hearted to bow out. Everyone experiences this at some point. Those two experiences couldn't help but resonate deeply. I also thought Rebecca (Mader) was sublime.

**What did Charlotte's death mean for Faraday, as the details of their relationship were still hazy at that point?**

The more that was revealed about the dynamic that we've seen already with the girlfriend who he had to leave behind, and then this connection and spark they were developing with

Charlotte and Faraday, it did make sense... because that's the burden that he's carrying around. I think what he feels most fiercely about Charlotte is his desire to protect her and not repeat past mistakes, which are pretty profound. They are the kinds of mistakes that no one has experienced because they involve this accelerated science. There's a very unique feeling of loss, failure, and the desire to protect. It made a lot of sense.

**After Charlotte died, Faraday kind of disappeared from the story for a while. Was it hard to let go of that momentum? Did you have other projects to occupy that down time?**

It was good. Any scenario you describe is good and is a high-class burden at best. For me it's great either way, because if I'm not shooting then I am



writing and working on the film I have been teaching myself to make for the last decade. It's a really sublime rhythm going back and forth between work and work at home. I have a pretty monk-box lifestyle. I'm not much of a social animal. I'm disciplined, so I am basically reading and writing. I've even delayed the privilege of starting a family because I never wanted to compromise either one.

**What have you learned from the *Lost* production experience that is informing your own film project?**

If people only knew what it takes to put this show together. What they do under the conditions is really remarkable. And I have to give thanks to Damon and Carlton as they've agreed that at some point I can come back to them to get their advice and guidance on how to put my film together. I have the opportunity to actively



## LIFE ON FILM

**Here's a selection of JEREMY DAVIES' filmography that should definitely have your attention...**

*Rescue Dawn* (2006) – Gene  
*Manderlay* (2005) – Niels  
*Dogville* (2003) – Bill Henson  
*Solaris* (2002) – Snow  
*29 Palms* (2002) – The Drifter  
*Searching for Paradise* (2002) – Adam  
*Secretary* (2002) – Peter  
*The Laramie Project* (2002) – Jedediah Schultz  
*Teknolust* (2002) – Sandy  
*CQ* (2001) – Paul  
*Investigating Sex* (2001) – Oscar  
*Up at the Villa* (2000) – Karl Richter  
*The Million Dollar Hotel* (2000) – Tom Tom  
*The Florentine* (1999) – Truby  
*Ravenous* (1999) – Pvt. Toffler  
*Saving Private Ryan* (1998) – Cpl. Timothy P. Upham  
*The Locusts* (1997) – Joseph 'Flyboy' Potts  
*Going All the Way* (1997) – Williard 'Sonny' Burns  
*Twister* (1996) – Laurence  
*Nell* (1994) – Billy Fisher  
*Spanking the Monkey* (1994) – Ray Aibelli

hijack my career to steer it towards mentors over the years. These guys are right up there with all the incredibly gifted talents I have been able to work with. Jack Bender has been very generous as well.

**What has been the greatest satisfaction in bringing Daniel Faraday to life?**

One of the greatest beauties is that even if you are part of the show, you are constantly forced to renegotiate your perception, expectations, and assumptions about the characters. I love that. What I really appreciate most about Faraday is his ability to put the undiscovered fronts of science into the world. To be part of that is pretty exciting. Every scientist needs to be able to ask questions without being censored so it's nice to be a part of this creation of theirs that in a way will help accelerate science in that way... 🔥



# Voices from the fuselage

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...

The big 100 is certainly something for *Lost* to be proud of. There aren't many shows these days that make it past 22 episodes, let alone reach triple figures. *Lost* has proved its critics wrong, and kept its fans clinging to the edge of their seats for a centenary of eye-popping, gasp-inducing episodes. And the secret behind its success (other than the sheer awesomeness of the folks who make it)? Well, it's *you guys*, of course! *Lost* fans are not without their opinions, but they are loyal, passionate, and willing to be taken on a televisual adventure every week. We salute you! And you've got some great new views and theories, too...

Compiled by Sarah Herman

## WHISPERS THROUGH TIME?

I was pondering over the mysterious 'whispering' frequently heard in the jungle by the island's inhabitants when I was reminded of the *Cause and Effect* episode of *Star Trek: The Next Generation*. In it, the Enterprise unknowingly becomes trapped in a time-loop, causing the crew to live out the same day over and over. They begin to hear these strange disembodied voices, which when recorded and analyzed are revealed to be their own. They were temporal echoes, remnants of the previous loops briefly invading the present one. This got me thinking that perhaps this is what the castaways have been hearing – faint echoes of the people who've inhabited the island throughout time, both past, present, and maybe even the future. Considering that the fabric of time seems pretty dang flimsy around there, it's not too far-fetched.

Darlene Vile, via email

Nice genre show reference, Darlene. What do the rest of you think? We love the whispers here at *Lost Magazine*, so let us know your ideas!

Got something you want to say about *Lost*? Then we want to hear it.

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or [transceiver@titanemail.com](mailto:transceiver@titanemail.com)

Please note: No attachments of any kind please. We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.



## REUNIONS!

I literally cannot wait for each episode of *Lost*. I'm worried it's become a serious medical problem! When I'm at work and I'm day-dreaming (come on, we all do it!), I'm always thinking about *Lost*. I love the episodes when we see characters reunited. Some classic examples for me were when Desmond and Penny finally got to talk to each other (*The Constant*), when Sayid sees Michael again in *Meet Kevin Johnson*, and when Walt shows up at the mental home for a surprise visit to Hurley. That was moving and really unexpected. And that's without mentioning the reunion of Kate, Jack, and Hurley with Sawyer when they finally got back to the island.

I'm hoping in the future we will see Sun reunited with Jin, Juliet reunited with her sister off the island, and poor Walt reunited with everyone. I think he needs to go back to the island too. It's just not the same without him!  
**Thom Chambers, Glasgow**



## CHARLIE'S FAITH

I really liked all the flashes at the beginning of season five. It was a great way to fill in the missing pieces, and would have been hard to do it any other way, like with the French team. We still don't know the big mystery of the island, and Locke's dedication to it. However, in season one's *Hearts and Minds*, Charlie said, "If there's one person on this island I would put my absolute faith in to save us all, it would be John Locke." I think this is a very important point, because even Jack is starting to have more faith in Locke. Jack thought he would save everyone by getting them off the island, but it backfired on him.

This proves that people are saved in different ways, and getting off the island might not be the answer.  
**Felicia, Montreal, Canada**

Great reference back to Charlie, Felicia! Don't forget, if you want to be a part of the next issue – our 2009 Yearbook, which will look back over the whole of season five and its all-important finale – email your reactions to the finale as soon as you've witnessed it...



## FARADAY ANY DAY

After um-ing and ah-ing over who pushed my buttons more – Jack or Sawyer – for four seasons straight, season five has been a revelation! I love Daniel Faraday! I'm halfway through the season, and it has to be said, he may not have Sawyer's muscles or Jack's brooding rugged quality, but he's the smartest guy that island's ever seen, and the only one for me! I had to hold back the tears when Charlotte died in his arms.

I love the way that, although science has been his life, the loss of Charlotte really affected him. To lose the girl he loves – and his only real ally on the island – was such a blow for him, so I hope he gets the happy ending he deserves, even if the season six finale is a long way off! I couldn't bear to see another great *Lost* character sacrifice themselves to the island (R.I.P. Charlie, sniff, sniff.) Can I just say, though, for the record, if Jack or Sawyer were thinking of giving me a call, I certainly won't be turning them away in a hurry! LaFleur and the Good Shepherd certainly know how to make a girl swoon, as Kate and Juliet well know!  
**Jenna Albert, Houston, TX**

Hope you love this issue's cover, posters, and By The Fire interview with Mr. Davies then, Jenna. We think Daniel rocks, too.

## HAPPY BIRTHDAY!

I had to write in to my favorite magazine to wish *Lost* all the best for reaching its 100th episode birthday. It's fantastic that the show's been kept on the air, and that the writers and producers know they can finish telling the story they set out to without worrying about getting picked up for the final season. To mark this special occasion, I thought the cast and crew at *Lost* would probably be having a party, and they might need some ideas for a *Lost*-themed cake. Here are a few that I've come up with...

- The island – with green and yellow icing! Kind of obvious, but the show would be nothing without that location.
- Hurley's head – imagine his spongy cheeks and hair made out of cola liquorice!
- Hatch cake – a giant vat made from sponge filled with caramel sauce, with a lid you have to blow open!

Please tell the cast and crew I will happily come and enjoy any of these glorious cakey creations with them!  
 Excited and all sugared up,

**Michael Jameson, Boston, MA**

Well, Michael, you'll be pleased to see we've covered the 100th episode celebrations in this very issue – cake and all!

### ABC.COM TRANSMISSIONS

- Here are some examples of the comments *Lost* fans have been leaving on the *Lost Magazine* Blog recently...

"In up-coming issues I'd love you interview Sonya "Penny" Walger. And I still would like to read an article on the actual making of the magazine itself!"

**MICK**

- "My daughter and I just started watching *Lost*. We borrowed season one from a friend and got so addicted that we went out and bought seasons 2 and 3 so far."
- Tangles**

Head to the *Lost Magazine* section at: <http://blogs.abc.com/newtransmissions> for more info, updates, answers, and to join in...



# FIFTH GEAR DUO

*Lost's* fifth season caught us off-guard at every turn and time-jump, and keeping track of all of those dates and revelations is no easy task. The Executive Producing and writing team of **ADAM HOROWITZ** and **EDDY KITSIS** – responsible for the show's 100th episode, *The Variable* – discuss in detail this season's 'others' they wrote...

Words: Paul Terry



## The Lie...

**Eddy Kitsis:** That feels like another season ago! As the first episode was really intense, with *The Lie* we wanted to ease back into the new season.

**Adam Horowitz:** And as Sayid is such a professional, we liked the idea of: Sayid goes to save Hurley, and then what would happen if Hurley had to take control? That was the main thing that we wanted to show in *The Lie*. It was very difficult this season, as we had so many things to set up: Kate going to Sun; the whole Aaron situation; Ben off-island; and what was

going on with Jack. It was tricky, being able to tell all the stories, but still keep it focused on Hurley.

**EK:** The thing with the show is that every season's a different season, and every season's scripts feel different than the ones before. I think this year was just extremely challenging – between the time travel, and the off-island stuff, it was like a juggling act.

**AH:** It really had to be meticulously plotted in that way. Not that all the seasons aren't, but *this* one really had to be because dates and times were even more important.

**“As Sayid is such a professional, we liked the idea of, Sayid goes to save Hurley, and then what would happen if Hurley had to take control?”**

**– Executive Producer  
Adam Horowitz on *The Lie***

## ***This Place is Death...***

**AH:** It was a particularly challenging episode, because so many things were coming to a head. It was our attempt to do something epic in 43 minutes. We're telling so much of Jin's story and all the off-island stuff, and then seeing Rousseau again, and the reuniting of everyone. It was a real challenge to keep up the pace, but at the same time, keep everything emotional and as grounded as we could.

**EK:** What's crazy about that episode is that when we were watching it in the editing room with Damon and Carlton, and, we were like, "This looks like a season finale!" It was this odd mixture of 'greatest hits.' What we loved about the episode in addition to the storytelling was that we knew we were going to be giving the audience a bunch of great information. I think that one of the great things about this end-date is that we're able to really dole out terrific stories. In that one, as Adam said, it felt epic, as in, "How are we going to fit this into 43 minutes?"

**AH:** Charlotte's death was one of our favorite scenes that we wrote this year. Charlotte was such a great character, and it was a very emotional scene because you'd only just really got to know her. But in that moment, in the tragedy, you see how much Faraday loves her and is trying to save her. We just loved the richness in the emotion in that scene.

**EK:** Rebecca and Jeremy were both on top of their game. Like always with all of the actors – they make us look better, because they elevate the words to a whole other level.



**"We watched the first cut of it, and we were like, 'This looks like a season finale!'"**

**- Executive Producer Eddy Kitsis on *This Place is Death***



## He's Our You...

**EK:** We loved it. Adam and I will write something like the Hurley episode *The Lie*, and then we'll write something like this! And it's fun because that's what's great about *Lost*. One week you could write a Jack episode about a doctor, and the next week, Sayid is a soldier. There are so many different stories that you get to tell. I think Sayid's back-story is one of the richest, and most fun to write. But when we wrote the sequence where Sayid shoots young Ben, we thought the fans would kill us *[laughs]*! We thought, 'It doesn't matter if it's Ben' – you know, it's the old, 'would you go back and kill Hitler?' situation. But we weren't shooting Hitler... we were shooting a 10-year-old child! What was funny was the reaction...

**AH:** More people were like, 'Well, Sayid did the right thing.' So we thought the villagers would come with torches – but the response was actually the opposite! For us, it was important because, as the season folded, and Faraday and various others had theories on time-travel, we thought 'Someone's got to challenge it'. We needed to have a paradox, and Sayid seemed like the right character to do it. He sees the world in a very straight-on way: no-one was going to sway him on the fact that Ben was evil.

**EK:** ...and look at Ben! There's that really

**"We needed to have a paradox, and Sayid seemed like the right character to do it, because he sees the world in a very straight-on way, and he knew that no-one was going to sway him on the fact that Ben was evil..."**


**-Executive Producer Adam Horowitz on Sayid shooting young Ben in *He's Our You***

heartbreaking scene where Ben says to Sayid, "You're done." And Sayid's like, "What am I supposed to do now?" And you felt like Sayid felt he'd been used. He thought he was doing something for a greater purpose, but was this it? Had he gotten conned again? I think that's what felt so natural because Sayid and Ben had been working together – which you thought would never happen. And it's always awesome to open with Sayid shooting someone in Moscow. To see snow is fantastic, because we're mostly on a tropical island.

**AH:** Sayid's always had trouble in his life, but



I think there's more trouble to come for everyone on the show!

**EK:** Yep, unfortunately, these poor souls can't seem to get a break... 

# HAPPY 100TH EPISODE

THE MAKING OF THE CAKE

How would an island-based TV show celebrate hitting the 100-episode mark? With an island-based cake of course! Here's the visual story of how the **ACE OF CAKES** team created an unforgettable icing episode of detail, sponge, and Dharma beer cans...

Compiled by Paul Terry





**Chef Duff Goldman brings something to the table  
- for starters, some decorative foliage...**



**Decorator Lauren Friedman gets to work...**



**L to R: Duff Goldman, Decorator Ben Turner, and Sous Chef  
Geof Manthorne start the next stage of the cake...**



Decorator Mary Smith (right) joins Duff and Lauren Friedman as the detailed work begins...



Decorator Lauren Friedman continues with the highly-skilled 'paint job' for the mini icing cast...



**THIS SPREAD:** The Ace of Cakes team (including Decorator Elena Fox, left) begin painstakingly adding all *Lost* characters to the cake...





Artistic Director Anna Ellison (below left), joins Decorators Elena Fox and Mary Smith, as Josh Holloway (Sawyer) approaches the cake...



# HEADSHOT

DANIEL DAE KIM meets his icing alter ego...



Daniel Dae Kim has faced many challenges on *Lost*, but none more bizarre than battling a cake decoration version of Jin...



...in one swift motion, not only is Mini-Jin decapitated, he's torn in two...



...but the actor decides that, 'What the heck - it's all part of celebrating the 100th episode. And when icing tastes this good, why not!'



**THIS SPREAD:** Jeremy Davies (Faraday), Jorge Garcia (Hurley), Elizabeth Mitchell (Juliet) and Daniel Dae Kim (Jin) begin to investigate the incredible detail that *Ace of Cakes* achieved for the sweet celebratory feast, including the mini cake decorations of themselves!





## SWEET BEER

JOSH HOLLOWAY spies a Dharma beer can on the cake...



In true Sawyer style, Josh Holloway moves in for the sweet, sweet Dharma beer refreshment...



...it's good, but this is no bitter-tasting beer: *Ace of Cakes* have pulled off the impossible...



...the edible, icing and sponge Dharma beer can! And Josh Holloway more than approves...



...as does fellow actor Jeremy Davies, who prepares for a bite of the action, too...



**BELOW:** Executive Producer Stephen Williams (right of Josh Holloway) gets in on the cake tasting...









**BELOW, CLOCKWISE FROM BACK LEFT:** Jeremy Davies (Faraday), Daniel Dae Kim (Jin), Josh Holloway (Sawyer), Michael Emerson (Ben), Elena Fox, Geof Manthorne, Mary Smith, Elizabeth Mitchell (Juliet), Ben Turner, Anna Ellison, Sofia Rodriguez, Willie Goldman, Mary Alice Fallon Yeskey, Lauren Friedman, Erica Harrison, Duff Goldman, and Jorge Garcia (Hurley) celebrate the cake!



# THE MERCILESS MERCENARY

Martin Keamy was the head of the Kahana mercenaries. After leading a mutiny on the Kahana and "changing the rules" by killing Ben's daughter, Keamy was killed on day 100. We look back over his stand out moments...

By Zoë Hedges

**THE CONSTANT  
(SEASON 4, EPISODE 5)**

**Time for change...**

When Sayid and Desmond arrive on the freighter from the island, via Frank Lapidus' helicopter, Keamy is annoyed to see them. He asks Frank why he brought them onto the boat and Frank explains they're survivors of Oceanic flight 815. Keamy apparently isn't surprised that they're there and simply says that he shouldn't have brought them on the boat.

Meanwhile, Desmond is acting strangely – saying he doesn't know who Sayid is. Actually, he's been experiencing the 'flashes' and is struggling to comprehend what's happening to him. Sayid agrees to let Keamy take Desmond to see the boat's doctor. Keamy leads Desmond away, but instead of letting him see the doctor, he locks him in.



Later, Desmond is talking on the satellite phone with Daniel Faraday when Keamy comes into the sickbay. Keamy confiscates the satellite phone, and when Sayid says he wants to speak to the captain of the ship, he sarcastically tells Sayid: "I'll be sure to let him know. In the meantime, have a seat."

It is Keamy's authoritative and arrogant way of handling both the castaways and freighter crew in this episode that gives us a sense of forboding. Although it's not clear what his objective is on the freighter and island, it's obvious that things are not going to be smooth sailing for anyone while Keamy's on the case. And during a Michael flashback when Keamy's doing some target practice, it shows that this isn't a one-off occurrence of Keamy being a hard-faced Merc. Things were looking bad, very bad indeed...

**"So tell me something, Ben, what is it that Mr. Widmore would pay me so much money**

**MEET KEVIN JOHNSON  
(SEASON 4, EPISODE 8)**

**Target practice**

During a Michael flashback we encounter Keamy on the Kahana while he's doing some target practice off the side of the Kahana freighter. Seemingly more than a little trigger-happy, Keamy, Omar and some other of his men are laughing and acting recklessly as they fire their machine guns into the air. Michael, who is undercover on the freighter as Kevin Johnson, is alarmed and senses that perhaps not all is as it seems on the boat. Michael says he thought they were on a rescue mission but Keamy brushes him off.

This dismissive response to Michael's legitimate worries makes him angry. It is this that sets Michael on the path to find out what his role is on the

boat. He discovers he has to execute the bomb – little do the mercenaries know, but Michael is on a secret mission of his own. It's revealed that Ben has arranged for Michael to be on the boat and wants Michael to blow it up. However, despite his rage, this apparently wasn't the right time for Michael to act, as when he executes the bomb a flag pops up saying, "Not Yet" – Keamy's skin is saved... this time.



**MEET KEVIN JOHNSON  
(SEASON 4, EPISODE 8)**  
**R.I.P. Rousseau and Karl**

Ben sends Alex, Rousseau, and Karl off to find something he calls the Temple. He tells them that here they will find safety away from Keamy and his men, as he knows they are trying to find and capture him.

As they trek through the jungle, they stop for a water break and are ambushed by Keamy's team. The most alarming thing about the mercenaries is their stealth – there was no indicator Alex's crew were being tracked or watched. We're left in no doubt that these men are trained killers who cannot be reasoned with.

Rousseau and Karl are killed instantly – and this in itself is horrifying, because Rousseau was always such a survivor. The fact she was gunned down in a place she'd known for decades – the jungle – was gut-wrenching. Alex falls to her knees screaming "I'm Ben's daughter" – and is given a temporary pardon from the same fate.

**THE SHAPE OF THINGS TO COME  
(SEASON 4, EPISODE 9)**

**The stand-off**

Alex is captured by Keamy and five of his men. They march her to the sonar fence where she enters the code "1623" – a code which automatically calls Ben to warn them that someone has broken through and is on their way to the barracks. As Ben prepares to go into battle with the mercenaries, they blow up Claire's house.

Miles is sent by Keamy's men into Ben's house with a walkie-talkie. At first, Ben refuses to speak to Keamy until he's told the men have Alex as a hostage. Keamy tells Ben to come to the window, saying he won't harm anyone else. It's at this point that Ben reveals he knows a lot about Keamy's past and knows exactly what kind of person he is. Keamy's nice-guy act is dropped and he starts playing hardball – bringing in Alex, making her drop to her knees and holding a gun to her head. Keamy tells Ben if he comes out of the house then Alex won't get hurt, but Ben refuses. Keamy passes the walkie to Alex and as she pleads for her life, he counts down. In a misjudged bluff, Ben says Alex doesn't mean anything to him, but Keamy pays no attention and shoots Alex in the head.

makes you so important? I'm curious. I'm curious as to why just to come out here, capture you and bring you back alive..."

## CABIN FEVER (SEASON 4, EPISODE 11)

### Secondary Protocol

When Keamy gets back to the freighter, he goes to find Michael tied up. He asked Michael if he was the one who told Ben his name and Michael says it was – Keamy then drops a bed on Michael's leg and tries to shoot him. However, the gun twice fails to fire – the freighter captain, Gault, then steps in and says that he can't kill him as Michael's the only person on board who knows how to fix the engine. This deters Keamy, so instead he settles for hitting Michael around the face.

Keamy then asks Gault for a key. When Gault refuses, Keamy steals it and runs to open a safe. Inside, Keamy finds a file and when Gault asks what he wants, Keamy tells him, "secondary protocol". He explains it'll tell them how to find Ben and where he will hide – indicating Charles Widmore has given him this information. The protocol has the now very familiar Dharma logo on the front.

Later, Keamy is seen at the end of a corridor on the freighter, with strange device attached to his arm by Omar. Later still, while Keamy and his men board the helicopter to return to the island, Omar tells the freighter's doctor, Dr. Ray, that he received a Morse code message saying the Doc was dead – which confuses the doctor. When Frank refuses to take Keamy and co. to the island, Keamy responds by grabbing the doctor and slitting his throat, throwing his corpse overboard. However, Frank refuses to be bullied and still won't take off – and Gault turns a gun on Keamy. However, Keamy stops him and shows them the device strapped to his arm. When Gault asks what the device is, Keamy shoots him dead. When Keamy asks Frank a third time to take off, he concedes and they return to the island...



## THERE'S NO PLACE LIKE HOME (SEASON 4, EPISODES 12 & 13)

### The final conflict

When Keamy and his men land on the island for the final time, Faraday overhears Keamy instructing them to deploy to the Orchid. After flicking through his journal, Faraday tells Charlotte that this means Keamy is now following the secondary protocol – hinting that Faraday is somehow more informed than both Charlotte and Keamy.

Ben arrives at the Orchid a little while later and finds that Keamy and his men are already there. Keamy knocks Ben out with the butt of his gun and takes him to the helicopter. Once there, Kate and Ben collude together to distract Keamy while the Others ambush the mercenaries. As Keamy

escapes, someone throws a grenade his way, which he then kicks towards his friend, Omar. As he realizes what he's done, the grenade explodes and kills Omar – Keamy simply grunts and then keeps on running.

Later, Keamy gets into a fight with Sayid as they try to kill one another. During the struggle, Sayid stabs Keamy in the side – but rather than appear hurt, Keamy just seems angry and almost strangles Sayid to death. However, just in the nick of time, Richard Alpert appears and shoots Keamy four times in the back.

To assume that Keamy is dead after being shot four times and stabbed in the ribs would be foolish. Having been mortally wounded, he makes his way to the Orchid – an unstoppable force



apparently. He knows that Ben is in the Orchid hiding, and explains that if they kill him, everyone on the freighter will die (referring to the detonator on his arm, linked to the heart rate monitor attached to his chest). As Keamy starts to mock Alex's death – taunting Ben to come out of hiding. Locke then appears and tries to mediate. But as Keamy is distracted, Ben attacks him, knocking Keamy's knife out of his hand and then stabbing him wildly. Locke tries to pull Ben off, to save Keamy's life and therefore all of the freighter folk. However, Keamy is finally dying and as he fades he tells Ben that Widmore will find him. Ben responds by saying, "Not if I find him first." Upset at Keamy dying, Locke chastises Ben, reminding him innocent people will die onboard the freighter – to which Ben replies, "So?" †

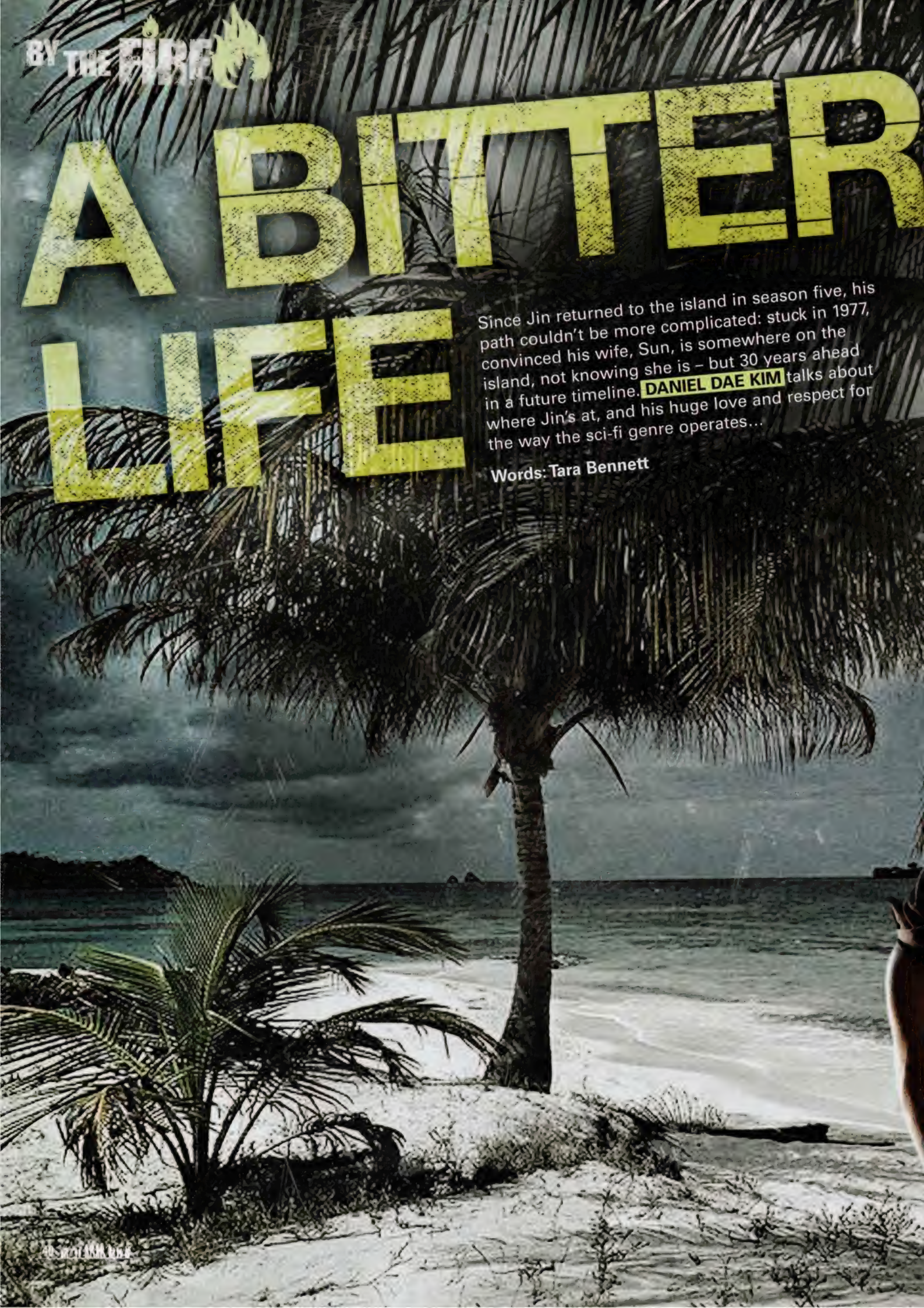


BY THE FIRE

# A BITTTER LIFE

Since Jin returned to the island in season five, his path couldn't be more complicated: stuck in 1977, convinced his wife, Sun, is somewhere on the island, not knowing she is – but 30 years ahead in a future timeline. **DANIEL DAE KIM** talks about where Jin's at, and his huge love and respect for the way the sci-fi genre operates...

Words: Tara Bennett



# SWEET





**What** a wild and unexpected career ride the past five years have been for actor Daniel Dae Kim. When he landed the role of Jin-Soo Kwon on *Lost*, it looked as if he would be portraying a rather stereotypical Asian male, controlling of his wife Sun (Yunjin Kim) and distrustful of his fellow Oceanic 815 survivors. Yet, as is often the case on *Lost*, the expected usually morphs into the quite unexpected.

Case in point: Jin. After his initial introduction to audiences, where the writers and Kim were able to bait the audience into looking at Jin as the villain, the real truth was then

allowed to poetically unfold. Pivotal episode ...*In Translation* shed light on Jin's impoverished Korean youth and his big dreams of becoming a successful self-made man. But more importantly, it revealed that his love of Sun-Hwa Kwon propelled the young man into a devil's bargain with her father, the brutal Mr. Paik. Willing to do anything to be worthy of her hand in marriage, Jin agrees to be Paik's thug and enforcer. It earns him the love of his life, but changes Jin in the process. His romantic heart is squelched so that his worst qualities can flourish in order to commit the heinous acts demanded by Paik. In understanding the sacrifices that Jin made for love, as told through his flashbacks, audiences finally gained the context needed to understand his complicated character. Through the compelling story and Kim's nuanced

**"I credit Gene Roddenberry... When he started *Star Trek*, his vision of the future was an inclusive one. Thankfully, producers in the sci-fi genre have picked up on that. He deserves a lot of credit for that - what sci-fi does is color-conscious casting..."**





performance, audiences found themselves shifting their view of Jin and even rooting for the character when the first steps in his path to redemption were revealed at the end of the first season.

It was a risky leap of faith for the Korean actor at the time, but in his interview with *Lost Magazine*, Kim explains that he took Lindelof and the other producers at their word when they said Jin would not be a one-note role. "They didn't have to tell me that many specifics," Kim remembers. "All I needed to know from them was that this character, later, would not be the same as he appeared. One of the things I love about the show is that what you see is not necessarily what you get. For me as an Asian actor, it's always been important to me – as you see in my filmography – that I don't portray stereotypes or negative images. Now that's not to say that I don't want to play interesting characters that are full of flaws; Jin is one of those characters. But if all people see is something negative, they may make assumptions about other Asians or people of color, so that's something I have always tried to stay away from. That's why it concerned me, but as in so many other elements of this show, →





✈ the producers are *very* smart and very aware, and thankfully, very conscious of those issues. And I think that's why this show is as interesting as it is."

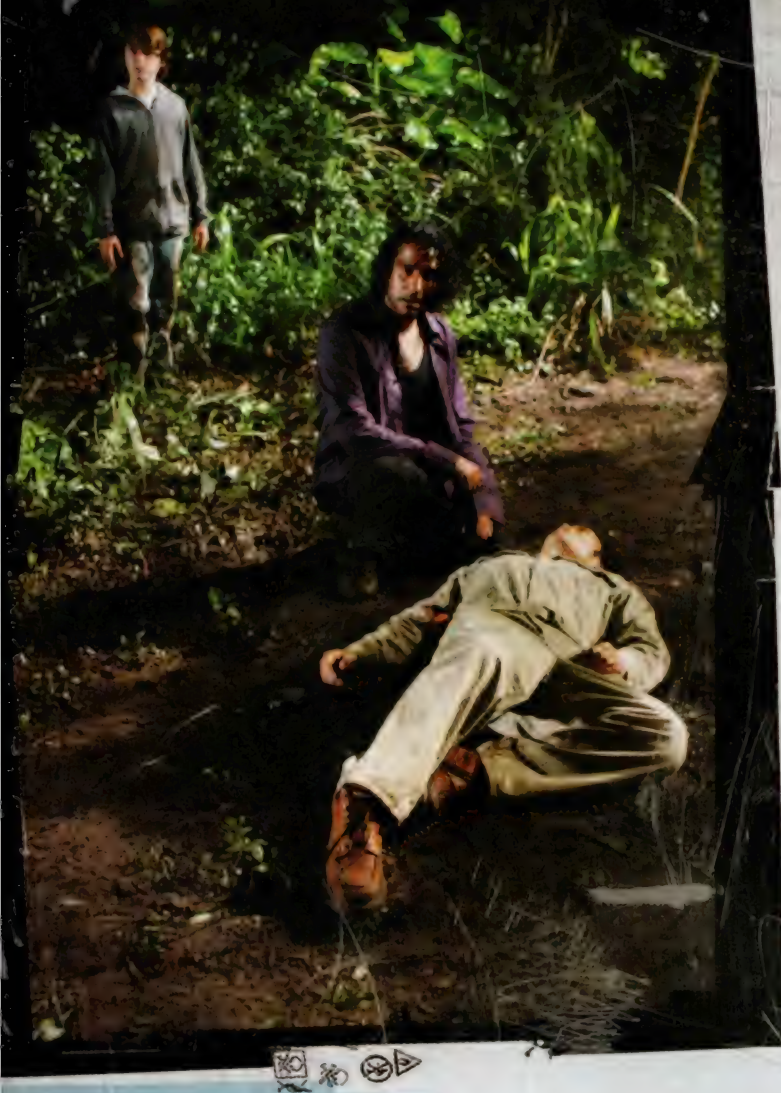
Over his successful two decades working in Hollywood, Kim has stayed true to his principles in selecting roles of which he could be proud both creatively and culturally. Interestingly enough, when perusing his résumé it's clear that many of his choices have been in sci-fi series and film projects. Kim explains that's not just by chance, but because genre projects are one of the few bastions of what he calls color-conscious casting. "I absolutely believe that," Kim explains emphatically. "I credit Gene Roddenberry for that. When he started *Star Trek* – the original series in the late 1960s – his vision of the future was an inclusive one. Thankfully, producers in the sci-fi genre have picked up on that. I think, like so many other things in the original series, his vision has come to fruition – from the



ways our phones work, just like the communicators, and color-blind casting. He deserves a *lot* of credit for that. And what was so great about Gene and what the rest of sci-fi does is that it's actually not color-blind casting, but very *color-conscious* casting. They have a very strong regard for how their shows and the future should look, which is even more admirable."

Proving his theory, it's now four seasons later on *Lost* and the entire issue of stereotyping when it comes to Jin and Sun is a non-issue. What *is* an issue is keeping track of Jin's sprawling past and increasingly complicated present... or is that past, considering that for three years Jin has been hanging out in the 1970s-era Dharmaville, learning English, and biding his time in hope of reuniting with Sun. It's confusing additions to Jin's biography like those that would make any actor's head spin.

Kim laughs, "Yeah, it's been challenging because when we first started the series, we didn't know our characters' histories. We found



them out along with the audience when we got flashback episodes. It's difficult sometimes as an actor to make choices about what you think the character would do in a given moment, because so many of them would be based on their experiences in the past. We've had to try and make specific choices while still keeping them open to change and variation. And part of Acting 101 is making a character biography and during the pilot I did that. It was pretty extensive, so what I was able to do was see how it matched up to what I was finding out episode-to-episode and making adjustments along the way."

Just how well did Kim spitball Jin's life-story from way

back when? Kim says pretty well. "There were certain things that matched up really well, for instance his relationship to his parents. There are other details about things he liked to do as a child that weren't dead on, but close enough," he smiles.

But Kim says it's been those curve balls that have made *Lost* such a special acting experience for him. "There are a few things that this show has presented me with that I have never had to think about before. I have never had to act in Korean before, and that has been one of the most difficult challenges I have ever faced, and one of the most rewarding ones. I have gotten all kinds of feedback about the Korean that I speak and what my ability level is. Regardless of it all, I am really happy to say that my Korean has never been better; my parents are very happy about it!" he chuckles. "As far as an acting challenge, I don't know many other actors that are asked to work in a language that they are not as comfortable in. I don't know if that gets overlooked, but I haven't heard very much about it among the fans, media, and critics."

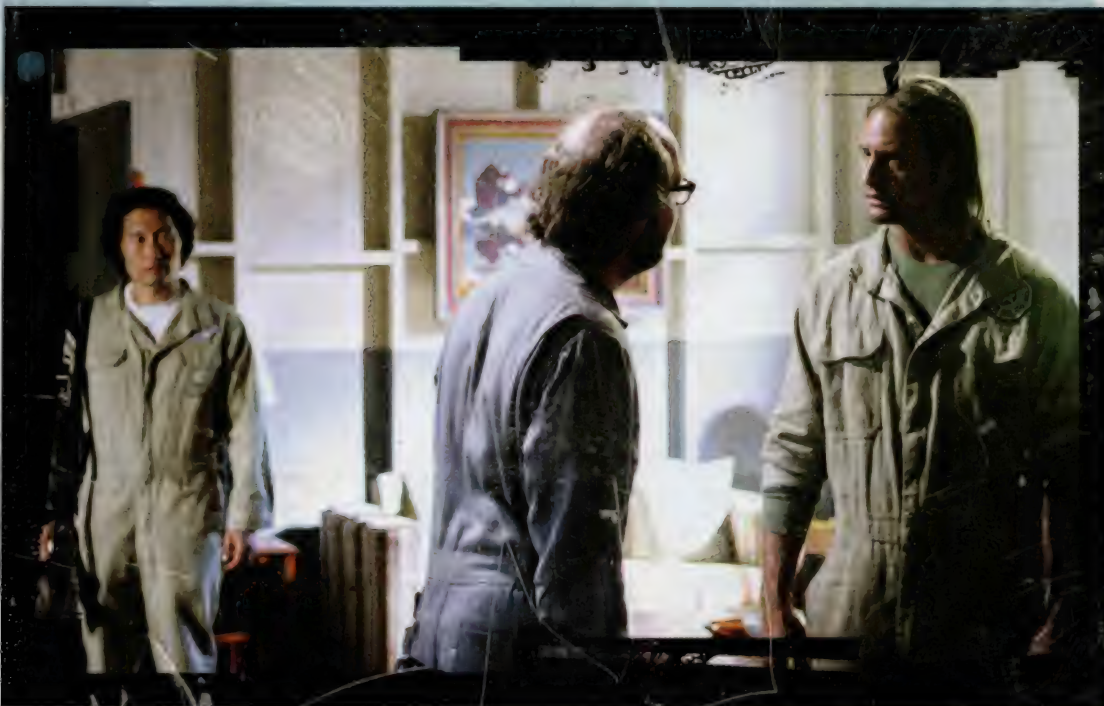
With the end of *Lost* looming, Kim is already looking for new challenges. He started out as a theater actor and Kim takes to the stage in June 2009, playing the King of Siam in the classic musical *The King and I* at London's Royal Albert Hall. He's looking forward to playing someone entirely different... like a bald King that sings and dances. "I don't think I want to limit myself to anything. This foray into musicals is part of the attitude that I have that wherever the good stories and roles are, I will go."

## FILMIC KIM

Here's a selection of **DANIEL DAE KIM's** filmography...

*The Onion Movie* (2008) – Ivy Leaguer  
*The Cave* (2005) – Alex Kim  
*Crash* (2004) – Park  
*Spider-Man 2* (2004) – Raymond  
*Sin* (2003) – Lakorn  
*Ride or Die* (2003) – Miyako  
*Hulk* (2003) – Aide

*Cradle 2 The Grave* (2003) – Visiting Expert  
*Looking for Bobby D* (2001) – Timmy  
*For Love of the Game* (1999) – E.R. Doctor  
*No Salida* (1998) – Hu-jan  
*The Jackal* (1997) – Akashi  
*American Shaolin* (1991) – Gao



# THE OTHERS



# LOST'S WRITING SECRETS

# REVEALED

[Part one of an exclusive exposé...]

Location: Writers' Guild of America. Very special guests: Executive Producers **DAMON LINDELOF, CARLTON CUSE, ADAM HOROWITZ, EDWARD KITSIS**, and Co-Executive Producer **ELIZABETH SARNOFF**. Their mission? To reveal some of *Lost*'s most sought-after secrets as to how this incredible show is put together...

Words: Tara Bennett

**On** March 26, 2009, the Writers' Guild of America in Los Angeles gave a small group of 500 fans, industry professionals, and screenwriting students the rare opportunity to grill the creative talent of the *Lost* writers' room about their craft. Film and television writer Robin Schiff (*Romy and Michelle's High School Reunion, Lipstick Jungle*) welcomed Executive Producers Damon Lindelof, Carlton Cuse, Eddy Kitsis, Adam Horowitz, and Co-Executive Producer Elizabeth Sarnoff on stage to talk about the creative process behind creating and sustaining one of the most consistently talked about television shows of the last decade.

For two hours, Damon and Carlton led their team in answering some of the most tantalizing creative questions that fans have always wanted to know – from the technicalities of breaking an episode to why they kill off the characters that they do. There was plenty of laughter, no tears, and a lot of fantastic details revealed. *Lost Magazine* was the exclusive guest of the writing team and in the first of our two-part feature, we get to share some of the highlights of the night...

**Robin Schiff:** When you break an episode, do you all go into the room and sit around and bat around ideas?

**Damon Lindelof:** There a couple of different phases in our script process, so once we are into the writing of the show and we have the season long plan, then it's time to walk in and say, "Okay, let's start talking about episode 503," just using this season's *Jughead* as an example. We had written the scripts for episodes one and two – or two was also being written – so there is a lot of stacking going on, but we start with a 'blue sky' process. We basically say, "What's the story about, *who* is the story about, and what are we tracking on and off the island?" At the end of episode one, we saw that Faraday basically knocked on the hatch door and activated Desmond. What happens next is that we are going to pick up Desmond on his way to Oxford, England, and back on the island they are skipping through time. So we've got two stories going there, then there's the Faraday group getting captured at the creek and the Locke group who just hooked up with Sawyer and Juliet. We have all these threads to pick up and we say, "Here is where we are going to start and here is where we are going to end" – the literal end of the episode.

**Elizabeth Sarnoff:** We spend a lot of time coming up with pitches for [Damon and Carlton]. Our job is to come up with ideas

that we think they will like, or things we want to do or things that have legs so when they come in the room we have a jumping off place. We give them the pitches and if they hate them all, then we start from scratch [smiles].

**Eddy Kitsis:** We all suffer together [in the room]. It's us and some other writers not here tonight... So basically, we'll have the blue sky session and say, "In this story, Sawyer goes to the dentist [Damon whispers "spoiler" into his mic and everyone laughs]," and we will then take what we talked about that morning and flesh it out a little more so that when [Damon and Carlton] come back from editing or something else, we can then have a discussion about what that is.

**Carlton Cuse:** The great thing about television is it provides an organizing structure with a six-act form due to the commercial breaks. There are usually three stories now in a *Lost* episode: the island story, the off-island story, and the 'C' story. From the beginning, the idea of these off-island stories was to get a break from the island, and they are like little New Yorker short stories and they are six beats. If there are six acts, there is usually one beat of that story in each act of the episode. Those are more fun to break than the island stories – which is about the mission, the trek, or

# THE OTHERS

what a character is doing that is interesting apart from the mythology – and then there is some third little story stacked in there. We put those on white boards and sit in the room and do this together. We put all the beats of the stories down very specifically and then we put up the six-act structure and figure out what beats would go to which acts. Then it starts to coalesce and it looks more like a crossword puzzle where you are filling in pieces, and you need to get a sense of the story and what you need to tell it.

## How do you develop the writers in your room?

**CC:** The best part of the show is that it's a very collaborative environment. Everyone on this stage are all involved in all the decision-making on the show. Even if they aren't making decisions, we consult with them and collaborate with them, and I think that's the best way you learn as a writer. Other shows don't have writers' rooms that are as intensive, and they can be good, but they are a different experience. I think the collaborative, congenial process of working with a bunch of other writers through the problem-solving to make a television show great is the strength of our show and it's an incredible learning experience for all of us. Each of them contributes something incredibly special to the making of *Lost*. It's the coalition of those talents that makes the show good. The best we can do is work together: we break these stories collectively. This year we had eight writers so there was a four-episode rotation – two writers per episode. The last half a dozen scripts this season were written collectively. We break them, people get assigned scenes, and they turn them in. Yes, maybe at the end of the day Damon and I polish them to make it all consistent, but the process is always collaborative.

**DL:** Now we are doing 16 episodes each season, so by about the holiday break in December it becomes an "all hands on deck" situation. For the two-hour finale everybody here wrote equal parts of the show. Carlton and I have our names on it because we went through it for a unifying pass. But there are scenes that Liz will

## ABOUT THE WGA

**The Writers' Guild Foundation is a non-profit corporation associated with the Writers' Guild of America, West...**

The Foundation operates a wide range of programs and educational events. These include the Shavelson-Webb Library, a unique and valuable resource housing over 20,000 items, mainly film and television scripts; a Visiting Writer Program in schools and colleges; oral histories; and a High School Workshop program which operates in underperforming high schools in Los Angeles. The Foundation also hosts many different educational and informative seminars, workshops and panel discussions featuring some of the top screenwriters in the film and television industry. For more information, please see <http://www.wgfoundation.org>.

write better than I will or Eddy or Adam and we won't touch them. For *Lost* the voice is an amalgam of all our voices coming together and it's for the better.

**Has the structure of how you tell stories changed much since you shifted away from the flashback-only style of storytelling in the first three seasons?**

Dave off the island while he is institutionalized, but he's also seen him on the island, so your brain gets how we're tying them together at the time. But then there was the season one episode called *Outlaws* where Sawyer is running after a boar that came into his tent and trashed it and that becomes a metaphor for the man he holds

**"It's the idea that when you get a pack of Starbursts you never know what flavor is going to come up next. If you're holding out for cherry, you'll eat like five Starbursts that you hate just to get the cherry. My cherry is Locke... wait, does that sound dirty [laughs]?" – Damon Lindelof**

**DL:** Yes. In the first couple seasons of the show there was a theme to every episode. We went out of our way to come up with cool flashback stories and connect it to the island story. Sometimes you can be really direct about it, like when Eddy and Adam wrote one of my favorite episodes of the series, *Dave*. In that case, Hurley has seen

responsible for killing his folks. In that case, it was harder for us to connect the dots, but we held ourselves to that when we were doing flashback stories. The game changed a bit with flash-forwards.

**Dave is a good example of how the more sci-fi aspects of the mythology didn't sacrifice the character development...**



L to R: Damon Lindelof, Carlton Cuse, Elizabeth Samoff, Eddy Kitsis



**DL:** With *Dave* I remember what got Hurley into a mental institution was a big mystery. We introduced that he was in an institution – and that’s where he first heard the numbers – but we never explained how he got it there. So we went into the room thinking “character, character, character” and asked how he got into a mental institution and it became the foundation of the story, which was an *emotional* foundation.

**Adam Horowitz:** We spent a lot of time talking about Hurley and his back-story and a lot of stuff that wasn’t in that episode appeared in subsequent episodes. We talked about the character of Dave for a while, and then as we were forming that, the idea of Hurley seeing Dave on the island came forward.

**EK:** The other thing was that at the time, Hurley was trying to date Libby. It was a moment Hurley was trying to change his behavior, and the thing that completely screwed him over was a palette drop. Out of nowhere there was all this food, all this Ranch dressing, and he was like, “How can I be on a diet now?” Again, it’s all in character. If you remember when Dave was trying to talk to Hurley and – say it was all happening in his head – he says, “Come on: this blonde appears →

“We spend virtually all of our time discussing the character dynamics and then the mythology is the frosting on the cake...”  
– Carlton Cuse

Co-Executive Producer  
Elizabeth Sarnoff



## WRITING LINGO

*Lost Magazine* helps you, the dedicated fan, decipher the short-hand phrases *Lost* use...

### “BLUE SKY PROCESS”

**EK:** After mini camp, we may have the beginning and end points for things, but then we start talking about individual stories. In season’s past it would be the flashbacks, which was always the fun thing to break, like how someone got to Australia or that Jack was married, which was a lot easier than finding water.

**AH:** So the blue sky thing is a time when we can think about whatever we would want in an episode.

**CC:** The “blue sky phase” is anything goes. You might have a scene idea or a rough story idea or you might say what the antagonist is up to in the episode. This season was different because of the time travel, which was completely insane [*laughs*]. It was harder because the organizing principle of flashbacks was great.

### “STORY BEAT”

A beat is a unit of a scene in a story where there is an exchange between the characters and the action/reaction/revelation advances the story and shape the turning of that scene.

# THE OTHERS

→ from the other side of the island and likes you?" We were always trying to get back to that character place. The mental institution was a place where Hurley felt guilty about himself and we tied it together from that.

**CC:** We spend virtually all of our time discussing the character dynamics and then the mythology is the frosting on the cake. I think a common mistake in doing a mythology show is to have the characters focus on the mythology, or to obsess about the mythology, and then that's all that matters. We basically have our characters spend very little time talking about the mythology and they are much more concerned about their own personal dynamics, or a boar, or

**"We plant things that we know we are going to use in the future, but we may not know when we are going to get to them or the exact path to get there..." – Carlton Cuse**

an imaginary friend, and then the mythology gets woven into a character-based story.

**You've got such a huge cast, so how do you think about balancing them?**

**DL:** From the word go – and obviously when we did the pilot – there had to be two or three scenes for each character, introducing them, to see who took flight. We realized from *Tabula Rasa*, which was a Kate episode, that we'd started the flashback paradigm. We said, "Here's what's happening for Kate, and there will be other scenes like Locke makes a whistle," – that was a story back in season one, believe it or not! But because you didn't know these people, all the things they did were fascinating. But we were clearly asking, "What is Sawyer doing?"

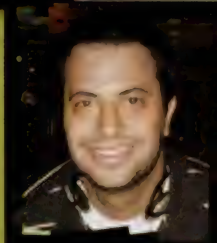
Damon Lindelof  
and Carlton Cuse



## SHOCKING LOST SECRETS

The *Lost* writing staff TV guilty pleasures of the current season revealed...

Eddy Kitsis: We start Thursday mornings talking about *Top Chef*...



and "What are Sun and Jin doing in this episode?" and we said, "It's great that we are feeling this way, and maybe the audience will feel the same way too." Maybe less is more, and it's the idea that when you get a pack of Starbursts you never know what flavor is going to come up next. If you're holding out for cherry, you'll eat five Starbursts that you *hate* just to get the cherry. My cherry is Locke... wait, does that sound dirty [laughs]?"

**Were you always planning on making Ben such a big part of the show?**

**CC:** Yes and no. We knew we were going to have this character that was going to be the leader of the Others. When we cast Michael Emerson, we basically had a three-episode plan where this character would get captured and would be a prisoner of war. Then he would escape and we would discover that he was actually the leader of the Others. We also had

a back-door plan that if that character didn't turn out to be great, he didn't *have* to be the leader of the Others. We were talking about actors we liked, and Damon and I loved Michael for his work in *The Practice* where he won an Emmy playing a serial killer. We called him up and he was walking down the slushy streets of New York in the winter and asked if he wanted to come to Hawaii to do three episodes of the show. He was like, "Yes [laughs]!" He showed up and he was unbelievable. We are not overly didactic, and try not to plan too much. In the case of Michael Emerson, we were so activated by his performance, we ended up putting him in eight episodes that season and made him a regular. It really came down to watching dailies and hearing him say, "Got any milk?" That was the turning point where we all said this guy is money.

**There are so many details that you plant in every episode that sometimes turn into something much bigger or to this day are still lingering. Do you write those threads knowing you will go back to them?**

**CC:** We plant things that we know we are going to use in the future, but we may not know *when* we are going to get to them or the exact path to get there. It's a lot like an iceberg – about 80 per cent of what we talk about is underwater. The show is only the top 10 or 20 per cent.

Sometimes it's funny, like we had a network note recently that asked us to re-explain what the Dharma Initiative is all about and we were like "Oh yeah!" We talk about it all the time, but when was the last time we said it in the show? We think about them and know

**"With Dave I remember what got Hurley into a mental institution was a big mystery. We introduced that he was in an institution – and that's where he first heard the numbers..."**

them, but don't necessarily recognize we haven't articulated them in the show. The most notable thing is the four-toed statue. We knew it was going to show up later in the show when we planted it, but we weren't expecting that people would be so curious about it so soon and for so long [laughs].

**Were you concerned about revealing the sci-fi elements of the mythology in season five?**

**DL:** It's all a matter of timing. There have been some ideas that we had to wait to spring until the audience was ready for them.

**CC:** Take the time travel – we knew that we were going to employ that and that it was going to make the show more overtly *genre*. We hinted about it, but we were concerned with this season because there wasn't a plausible, real-world explanation for everything that was going – which was kind of the case early on in the show, and that it might alienate the audience. We were concerned. But at the same time, that was the story we wanted to tell and we always feel like we have to be bold in our story choices, and if we aren't, then we aren't being true to the show we are making. We were prepared for the fallout, but fortunately people seem to like it so far.

**How much of the time travel was planned early and how much did you foreshadow?**

**CC:** We planted the flag early. *Flashes Before Your Eyes* is an episode where the concept is introduced. Even earlier than that we saw Sayid listening to a radio and he tuned into 1940s music and that was a specific clue that he was getting radio signals from a different time – it was just a question of implementing it this season.

**DL:** In season one at the end of the second hour of the pilot, Charlie says, "Guys, where are we?" Basically, we are asking the audience to play along and tell us where they think they are. Two primary theories evolved which was: they were in some form of afterlife; and that some type of time travel was going on. There is something fascinating about where in time are we, and that's something we have always played on the show and plan to keep playing. The season three finale was our version of time travel. You thought you were watching something in the past, but you were watching something that hadn't happened yet... △

**Don't miss our next issue, which will be our 100-page 2009 *Lost* Yearbook, as we'll be bringing you part two of this exclusive insight into the creation and evolution of *Lost*...**





BY THE FIRE

# SYMPATHY FOR LADY VENGEANCE

For three years, Sun wrongly thought her beloved husband, Jin, had been killed when Widmore's freighter exploded at the end of season four. With their daughter, Ji Yeon, born after Sun returned to the mainland, she slowly embraced her darker, vengeful side, plotting a way to get back at those responsible for Jin's death. As season five approached its rip-roaring finale, the wonderful **YUNJIN KIM** discussed Sun's dark path, and her unwavering belief she will see Jin again...

Words: Bryan Cairns





**First of all, let's rewind to the season four finale. In the past, Jin had somehow managed to repeatedly cheat death. When you received the script, were you convinced his time was finally up?**  
**Yunjin Kim:** Actually, I knew that he was going to stick around, so I didn't make that frantic call to Daniel Dae Kim saying, "What's going on?" [smiles].

**When the freighter exploded with Jin onboard, your pain and anguish was Emmy worthy. How difficult was it tapping into that emotion?**

Even though we were in the helicopter, it was all filmed on a sound stage, on the ground, and inside, with green screen all around us. We had two humungous fans going throughout the whole scene, too. I had this little tiny spot on the floor that they taped there – that is where we looked for the freighter, with Jin running out calling, "Sun! Sun! I'm here!" Obviously, it was all in my imagination – and it's always hard to act in that type of green-screen environment. My whole body was shaking afterwards, though.

I was drinking water and Jorge [Garcia] said that my hands were shaking. I said, "I know. I need to calm down." And of course, we had to do it over and over, because when the camera wasn't always on me, it was on all the other characters, too, so I had to scream my ass off the whole day. It was challenging. The scene was frantic – so emotional, and so terrible all at the same time. It was extremely well written.

**Considering Charles Widmore contributed to some of her troubles, what did you make of Sun seeking him out?**

I thought she was meeting Widmore to take revenge for her husband's death. Since Widmore had it in for Benjamin Linus – and Sun thinks Ben is responsible for Jin's death – she had to contact Widmore and start working with him in order to get to Ben. She does find Ben that way, but he tells her, "You know what? Jin is still alive and you have to go back to the island to save him," so that's just what Sun does.

**There was that line where Sun states she believes two people were responsible for Jin's death and there was a lot of debate over those names. In your mind, was that clearly defined?**

I knew one of the people Sun thought was responsible was her father. During the season four finale, we had a scene where Sun goes to her father's office to announce she is taking over his company. She says, "I hold you responsible for Jin's death." I thought the other person could be Jack Shephard. During

## REACHING #100

**YUNJIN KIM** discusses how she felt when *Lost* hit the big one-zero-zero...

"My first reaction was, 'Really? Already?' This journey has been an amazing ride. We're getting closer to the final year of *Lost* and I have a feeling it's going to be a very good season. I'm looking forward getting all the answers. Hitting episode #100 feels like an accomplishment. I've never done a TV series before, so knowing I've been living with this character of Sun, who I have really come to love and cherish, for so long, was a good feeling."

**"I knew *Lost* had a little bit of sci-fi because of the noise of the monster in the pilot episode... but I had no idea we'd be dealing with time travel by season five..."**

the conference interview the Oceanic Six held, there was a descriptive stage direction where I look at Jack. However, she actually blamed Benjamin.

**What was your reaction to the island actually disappearing?**

When we shot it with these two noisy fans going and director Jack Bender shouting, "Look left! Look right! The island is gone! It's amazing! You guys can't believe it!" we were trying to react to his comments. Parts of it were funny, but I kept wondering, "What's going to happen to all of our friends on the island?" Then I thought, because we've already dealt with time travel with Desmond's character in one of my favorite episodes, *The Constant*, maybe it had something to do with time travel. I had no idea until I came back and started doing season five that my instincts were right for the first time!

**With the time travel, there's no denying *Lost* has this genre quality to it. When you first signed on, did you have any idea the series would blossom into this sci-fi drama?**

No, I had no idea. I knew it had a little bit of sci-fi because of the noise of the monster in the pilot episode. That was pretty much the



only clues we got, as well as the French woman's voice that has been playing on the island as a recording for 16 years. I knew there was some kind of mystery, but I had no idea we'd be dealing with time travel by season five.

**Viewers assumed the Oceanic passengers would eventually get off the island, but were you surprised it happened when it did?**

I thought that would be the series' ending – the finale of all finales – with some of us getting off the island. I was

shocked to discover we were going to get off and then come *back*.

**How do you feel Sun adjusted to returning to the mainland?**

She's been very busy having her baby, Ji Yeon, taking care of Jin's funeral, taking over her father's company, and then plotting her revenge. I think she adjusted well. It all comes from the tragedy of losing her husband.

**You must be thrilled she didn't simply crumble into some grieving widow?**

I was so happy to get a chance to show a very different side of Sun, especially at the beginning of this season. I was very pleased. And all my fellow actors were very happy for me. They thought my character was turning into more than the weepy Sun we got to know and love over all these years. To see this tragedy actually turn her around into this independent woman was amazing.

**With this quest for revenge, Sun was in a much darker place...**

Oh yeah, and I loved it! I knew Sun had that strength in her and she needed some event to bring it out. Throughout season five, she has been very strong, and has had one intention; after Ben gives her Jin's wedding ring to prove ✈

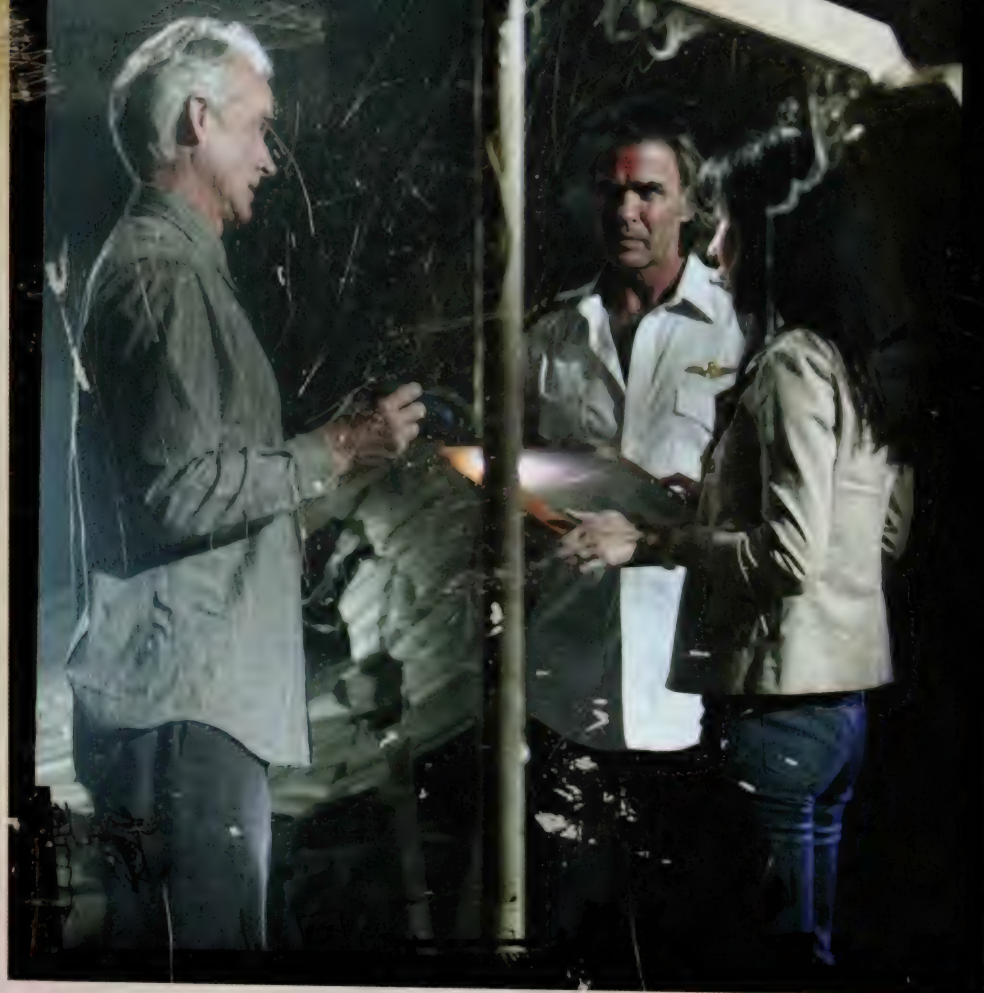


✈ he's still alive, from then on, it's been about finding Jin. Even though she's in 2007 and her friends are back in 1977, that's not going to stop her from trying. Sun isn't going to just sit back and wait for Locke or Ben to lead her to Jin.

### In fact, she takes control by whacking Ben with that paddle...

She did! Surprisingly, she had whacked and slapped quite a few people considering she's supposed to be this sweet, innocent Sun. She's slapped Michael, Sawyer, Jin... and even poor Juliet! I always love working with Elizabeth Mitchell.

Kate and Sun never really seemed all that close on the island, so why do you think she turned to Sun when someone was after Aaron?



Actually, I have a different feeling about that. I always thought that Sun and Kate were the closest out of the female characters on the island. With the pregnancy test, Kate was right there with Sun when she found out she was having a baby. Sun went up to Kate to tell her and Kate was the first person to realize Sun spoke English. I feel there has always been that bond between them. But who knows why Sun went to Los Angeles to seek Kate out. I think that was maybe a way to get closer to Benjamin later on, and to find out what Jack has

been up to. I loved doing that scene because Sun was so sneaky. "I don't blame you." Of course she does! Not that she's going to take revenge on Kate, but she was part of the problem and Sun lets her know that.

### How was it recreating that plane shoot to return to the island?

Oh, we were all laughing about it. We were stuck in that tiny little space with the camera crew. All the actors were like, "Here we go again!" It a pivotal moment for *Lost*. The *Oceanic Five* decided, in their own ways, to go back to the island and that's without knowing that the plane was going to crash again...



## CINEMATIC SUN

If you didn't already know, **YUNJIN KIM** is Korea's biggest movie star. Here's a selection of her films you should check out...

- Seven Days* (2007) – Lawyer Yu Ji-yeon
- Diary of June* (2005) – Seo Yun-hee
- Ardor* (2002) – Mi-heun
- Yesterday* (2002) – Hui-su
- Mr Iron Palm* (2002) – Ji-ni
- Rush!* (2001) – Seo-Yeong
- Moyuru Tsuki: The Legend of Gingko* (2000) – Yeon
- Shiri* (1999) – Myung-hyun Lee/Bang-hee Lee



**“Even though she’s in 2007 and her friends are back in 1977, that’s not going to stop her from trying. Sun isn’t going to just sit back and wait for Locke or Ben to lead her to Jin...”**



**What are your plans over the summer hiatus?**

I am doing an amazing movie in Korea, which will probably open during the Christmas holiday season. It’s about a bunch of women in prison and my character ends up killing her abusive husband. She’s actually six months pregnant, and gives birth in prison. But she’s only allowed to nurse her baby for 18 months and then has to give it to an adoption agency, because she is an orphan, and has no family to look after her son. The subplot sees these women inmates start a choir together and bond through music. At the end, they get to be really good and are invited outside of the prison to sing at a concert, and that’s where she has a short reunion with her boy. It’s a real tearjerker, a really feel-good movie. Ultimately, it’s about doing the best you can under the difficult circumstances. It’s very well written.

**We didn’t realize you could sing...**

Oh, I don’t sing! When I first got the script, my character sings really well. From the very beginning, I told the director, “Look, I can’t sing.” They

thought I was being modest and shy, but I was like, “No, I’m telling you the truth. I can’t sing and you have to understand that.” They changed the script so that I’m a terrible singer throughout until the very last concert. There’s this process of me trying to practice and the baby cries every time I sing. I actually have to practice a couple of songs so I can sing them really well. I’ve been taking singing lessons out here in Hawaii so we’ll see what happens. There’s always lip-syncing! It’s not like I’ll be doing Broadway anytime soon, but I want to do my best and use my own voice. I’ll let you know how it goes... 🔥



Haven't had a completely satisfying fix of 100th episode delights yet? No problem. Before we present you with exclusive script extracts from the episode's closing scene (in our Black Box Recorder zone), here's a series of exclusive behind-the-scenes shots from the making of *The Variable*, courtesy of *Lost* On-Set Photographer MARIO PEREZ...

Compiled by Paul Terry

# VIEW OF THE VARIABLE



1. Henry Ian Cusick (Desmond) and Sonya Walger (Penny) prepare...

2. François Chau (Dr. Pierre Chang) and Ken Leung (Miles) chill out before the intense shoot begins...

3.



4.

"More blood!" Makeup make sure Henry Ian Cusick's (Desmond) wound looks great...

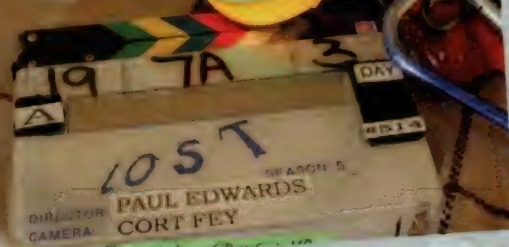


5.

Executive Producer Jack Bender has fun off-camera with one of his impressive sculptures...



6.



3. The beginning of the end for Jeremy Davies (Faraday)

6. "Slate!" The clapperboard used for *The Variable*...



# BEYOND THE HATCH

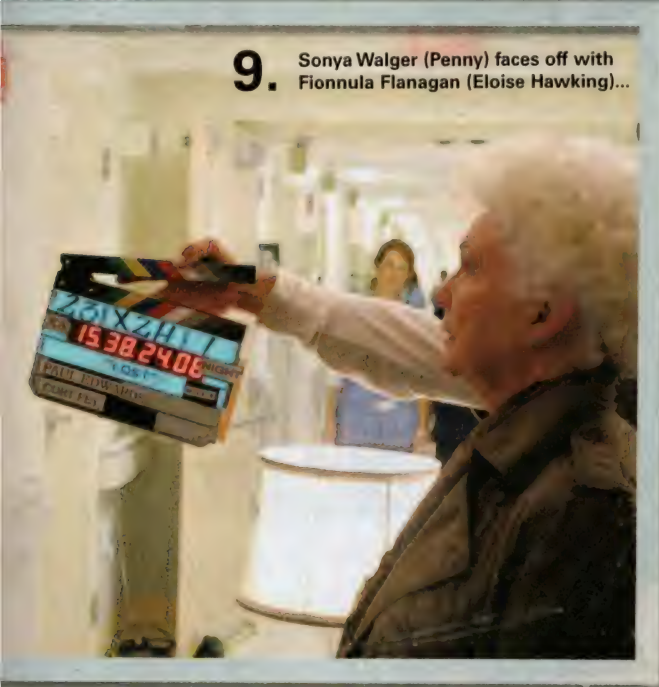
7. Sculptor Jim Van Houten's amazing sub creation returns...



8. An chilling moment as things start to unravel in 1977...



9. Sonya Walger (Penny) faces off with Fionnula Flanagan (Eloise Hawking)...



10.



10. Nestor Carbonell (Richard Alpert) gets ready for one of the many pivotal scenes in *The Variable*...

11. And finally: see – cast and crew do get a chance to relax between some of the shots...

11.







# Black Box

Oceanic 815 Flight Recorder

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LOST SEASON 5  
DIRECTOR: PAUL EDWARDS  
CAMERA: CORT FEY





# Black Box

## Oceanic 815 Flight Recorder

# "I AM... YOUR SON."

We love *our* Black Box Recorder. Why? It contains exclusive script extracts from every *Lost* episode, revealing how they were written prior to shooting. For this very special issue, there was no other choice of which episode to focus on: here are the closing moments of the action-packed, emotionally charged 100th episode of *Lost*...

Startled, Faraday SPINS and aims his weapon at --  
RICHARD ALPERT, who's just emerged from one of these tents. Alpert holds up his hands to show Faraday he's not a threat --

ALPERT  
But Eloise isn't here right now.

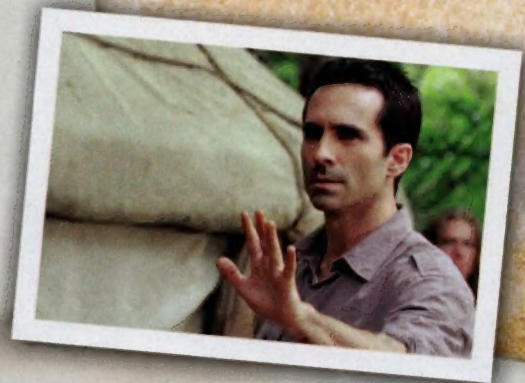
Faraday squints at this man with recognition... and Alpert does the SAME. That's because these two actually MET back when Faraday was "record skipping" through time.

ALPERT (CONT'D)  
Do we... know each other?

FARADAY  
That doesn't matter. I need you to take me to Eloise.

ALPERT  
I already told ya -- she's not here. So let's just take it eas--

FARADAY  
-- Where's the bomb?



But Alpert EXHALES. Looks down at his chest. NOTHING.

And now we're ON FARADAY, who looks at his own gun in confusion. And that's when -- **BLAMBLAM!!!!** Two more shots PUNCH THROUGH HIS CHEST!

And as Faraday FALLS OUT OF FRAME, we RACK FOCUS TO REVEAL --  
THE WOMAN STANDING BEHIND HIM. And CHRIST, we've seen her before. Sitting next to a ten year-old boy playing the piano. GOOD GOD... this is ELOISE HAWKING.

And now, the woman who will eventually become Daniel Faraday's MOTHER slowly lowers the still-smoking barrel of her RIFLE as Alpert looks at her, DISMAYED --

ALPERT  
Dammit, Eloise! Why did you do that?

HAWKING  
He... had a gun on you!

Alpert shakes his head, ANGRY, as he kneels down besides Faraday, CHECKING ON HIM.

ALPERT  
He wasn't going to shoot me.

ON ALPERT. This is WORSE than he thought. Faraday steps closer

FARADAY (CONT'D)  
The hydrogen bomb I told you people to bury. Where is it?

ALPERT  
(even)  
Listen to me. Lower your gun and we'll talk. Nobody has to get hurt here, okay? Just --

FARADAY THUMBS BACK THE HAMMER OF HIS GUN.

FARADAY  
-- You have three seconds.

ON ALPERT. Jesus. This is not good.

ALPERT  
Don't do this --

Please. Just put --

**BLAM!** A GUNSHOT RINGS OUT. Did Faraday just...?

FARADAY  
-- Two.

OH JESUS CHRIST.

EXT. JUNGLE - OTHERS' VILLAGE - CONTINUOUS

BACK TO Eloise now as she steps forward, CURIOUS -- KICKS Faraday's dropped handgun away as she KNEELS down beside him. Alpert still here, but knows it's a LOST CAUSE.

HAWKING  
Who... is he?

ALPERT  
He wanted to know about the bomb we buried twenty years ago.  
(and then; pointed)  
And he was asking for you.

And now WE'RE ON Faraday. Barely clinging to life -- COUGHS blood as he studies the woman now leaning over him...



And his eyes WIDEN WITH RECOGNITION. And SHOCK. Because in these last few moments of his life, he has just suddenly realized something absolutely TERRIBLE...

FARADAY  
You... knew.  
Eloise's brow furrows in confusion. No idea what he's talking about. But Faraday finds STRENGTH --

FARADAY (CONT'D)  
You knew. You always knew... and you knew this would happen... sent me here anyway.

JESUS. All his life with his MOTHER in perspective. Forcing him into a life of science. Denying him LOVE. Coercing him into accepting the offer to come to this island. And doing all of it with the knowledge that she KILLED him before he was even born.



And although Eloise doesn't know any of that, she hears the deep BETRAYAL in this man's voice. And she finally ASKS --

HAWKING  
Who are you?

And with his last breath, Faraday GASPS OUT --

FARADAY  
I'm... your son.

And Daniel Faraday's eyes close for the last time, a DEATH we will feel the affects of in PROFOUND WAYS we don't fully understand yet.

And as WE HOLD on Eloise. Confused. Surprised. But most of all SCARED because she heard the HONESTY in those words, we finally WHOOOOOOOOOOOOOOOOOOOSH TO --

